VOL. 2 - NO. 6 — FEB./MAR. 1977

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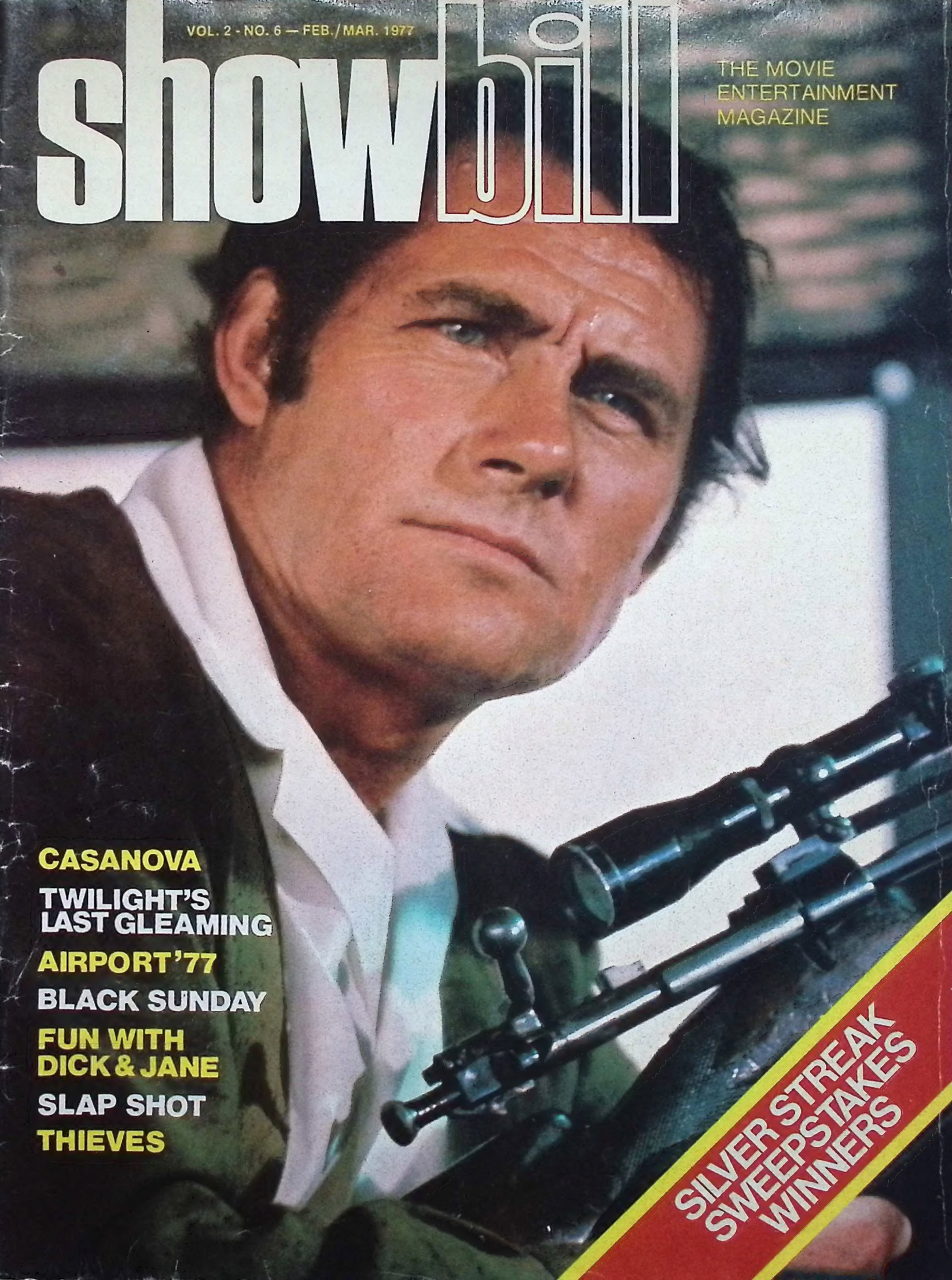
THE MOVIE ENTERTAINMENT MAGAZINE



CASANOVA

TWILIGHT'S LAST GLEAMING

AIRPORT '77

BLACK SUNDAY

FUN WITH DICK & JANE

SLAP SHOT

THIEVES

SILVER STREAK SWEEPSTAKES WINNERS

From UNIVERSAL

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THE SENTINEL

A MICHAEL WINNER FILM

"THE SENTINEL"

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Fellini's CASANOVA

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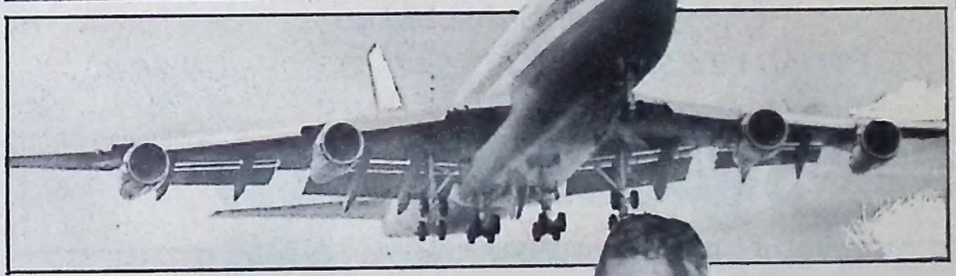

COVER
Robert Shaw
in Black Sunday

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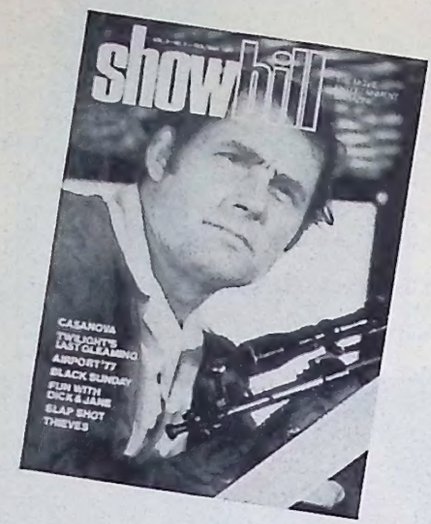

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Letters

LATE DELIVERY

I am very much opposed to any movie, (Buffalo Bill and the Indians) or any poster which has the chauvinistic attitude which portrays our continent's native people as savages. Marlon Brando and Dick Gregory are two people who also feel the same way. Isn't it about time to bury the old myths of how the West was won, and give back some human dignity to the people who actually discovered America countless centuries before the white man even set foot in this part of the world.
Other than that I like your magazine.

Michael K. Bartholomew
Toronto, Ontario

I am taking this opportunity to congratulate you for this remarkable magazine. As a movie maniac your publication is my bible for my entertaining evenings at the movies.
Thanks a lot and keep up the good work.

Louis Morin
Toronto, Ontario

I'm what you could call a "flick freak". Nearly every book I read (which is a lot!) has been made into a movie; every record I buy is a soundtrack; every picture I draw is an advertisement.
Still, I was getting a little sick of all the junk magazines were throwing us about movies. You buy one and it has a one-page preview.
*To make a long story short, you guys are something else. You give me something E*X*T*R*A to look forward to at th'flicks. I hope to enjoy many more Showbills in the future.*

Christine Scott
Regina, Saskatchewan

I must say how much I enjoy receiving your magazine. Being among Toronto's BIGGEST cinema fans, I really appreciate all the information and data that your magazine provides. "Showbill" is very well done. I actually read it from cover-to-cover.
I wish you continued good luck.

Ken Kankola
Toronto, Ontario

I found your magazine very informative about upcoming movies and the stars which appear in them. Keep up the good work.

B.H. Sanderson
Waterloo, Ontario

I think Showbill is terrific and hope you keep up the good work. I like the magazine because it is light reading and doesn't go on for pages on the same subject, also there are lots of pictures to illustrate and keep us up to date on what is coming to the shows, and also the pictures in production and pictures in the future. All in all who could ask for anything more. I go to the movies at least once a week and sometimes twice. Thanks again for making Showbill possible and may it have continued success in all its editions.
A regular moviegoer.

Miss June Baker
Toronto, Ontario

Just a beautiful, well written, most informative magazine on first run movies. Looking forward to seeing the Showbill on topics such as "The Spy Who Loved Me", "Superman" and "The Enforcer".
P.S.
Showbill has to be the best literature on the movies today.

D. Young
Willowdale, Ont.

I just read your magazine for the first time. I read it thoroughly. I like it very much, I would like to be one of your subscribers. Congratulations and thank-you for publishing "Showbill".
Vicky Adams
Swastika, Ont.

I enjoy your magazine very much and I have every issue. I am a real movie buff and would like to compliment you on a very well done magazine. The information on the upcoming movies and movie stars is very interesting.
Craig Lane
Richmond, B.C.

I really enjoy your magazine immensely. I think it's great to have a magazine that informs you about the movies, because it can get very confusing. The magazine is truly my favorite and I'd like to know where I could get it regularly, and would you please write and inform me how I can subscribe.

Miss Shelley Muir
Winnipeg, Manitoba

I think that your doing an excellent job. I had always wanted a magazine that had articles of movies that were coming to a theatre.
P.S. I will always be a great admirer of your magazine, so keep up the fine work.

Allan Smedley
Ottawa, Ontario

I go to a lot of movies, your magazine lets me read about the ones I would like to see. It also has a lot of good pictures.
Thanks for making Showbill!
Chris Kolybabi
Winnipeg, Man.

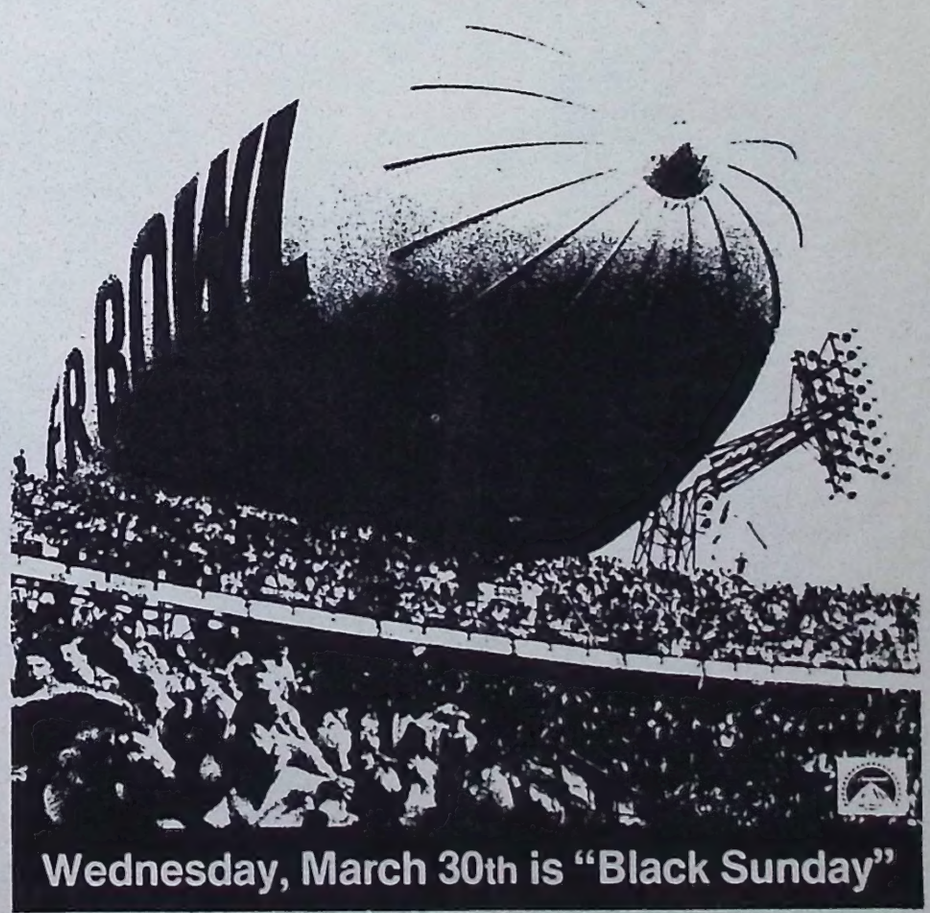
It is a great idea, your magazine. I enjoy reading about the movies before they come to the theatre.
M. Durward
London, Ont.

Last week I tested your "Showbill" magazine against another entertainment magazine. I've studied both of them closely and I'm happy to say that your Showbill came out as the best. I really like your pictures and the articles are great. Well I hope you keep up the good work.
Valdi Cocetta
Rexdale, Ontario

SHOWBILL *welcomes letters to the editor, but regretfully, due to the volume of mail received, cannot acknowledge them. Letters for publication, should be addressed to:* ***Letters Editor, Showbill, 105 Davenport Road - Suite 219, Toronto, Ontario, Canada, M5R 1H6.*** *Letters submitted are subject to editing for reasons of clarity and space.*

There has never been a motion picture adventure like...

BLACK SUNDAY



Wednesday, March 30th is "Black Sunday"

DEBUNKING THE MYTH

CASANOVA

By JEREMY FERGUSON

With his gangling figure, long neck, false nose, and retreating hairline, Donald Sutherland as Fellini's Casanova looks like an Italian cousin to Ichabod Crane. This is nothing new to an actor who's never worn his own hair in a movie and furthermore, a deglamourized Casanova is historically closer to the real thing. Federico Fellini has done somersaults to depict the celebrated Venetian lover as a nebish, maybe to ensure no mere actor will upstage the monumental ego that hallmarks the director's films. At any rate, if you believe Variety, the showbiz journal, Sutherland transcends even Fellini, turns the movie into a one-man show, and richly earns its praise as "one of cinema's best."

There is an enormous distance between the actor's latest impact on the movie world and his beginnings in Saint John, New Brunswick. His first job was at age 14 for $30 a week disc jockeying for a Nova Scotia radio station, a period he fondly recalls as one of the happiest of his life. Later on, in case acting didn't work out, he signed up for engineering at the University of Toronto and spent his salad days living above a Yonge St. store. Engineering didn't work out and you know the rest.

His role as Hawkeye in Robert Altman's MASH made him an overnight superstar in 1970. He established himself as an extremely versatile and unpredictable performer with such memorable roles as the hip clergyman in Little Murders, the sensitive private eye in Klute, Gene Wilder's effete brother in Start the Revolution Without Me, the criminal mastermind in Steelyard Blues, the doomed architect in Don't Look Now, and the middle-aged, pot-bellied Homer Simpson in John Schlesinger's Day of the Locust. The latter was another in which Sutherland was the part superior to the whole.

Although he's made it big on an international basis, Canada is a continuing draw. He maintains Canadian citizenship. Both his wives have been Canadian — the second being the daughter of former NDP leader Tommy Douglas, a man the actor wholeheartedly admires — and he's described Canadian women as "extremely intelligent and devastatingly witty." Today he lives with French Canadian actress Francine Racette and their son Roeg, named after director Nicholas Roeg.

He gambled by starring in two Canadian features — Act of the Heart with Genevieve Bujold and Alien Thunder — and lost both times. He claims rotten editing destroyed the latter and offered to pay for another editing out of his own pocket, but the producers refused. The man just won't quit us. He's lined up to play Dr. Norman Bethune in a CBC film and is currently making a thriller, The Disappearance, in Montreal with Christopher Plummer, David Warner, Barbara Parkins, and Ms. Racette. He plays a hired killer whose wife's disappearance is no coincidence.

At the same time Casanova hits the theatres, there are two other Sutherland films awaiting release. One is The Eagle Has Landed, about the World War Two plot to kidnap Churchill, with Michael Caine and Robert Duvall. The other is Bernardo Bertolucci's epic, 1900. An actor who swings towards innovative directors, Sutherland had made it known he wanted to work for Bertolucci from the outset. But the director wanted Peter Boyle. Boyle turned down the role — a nasty — for fear of being type-cast. Bertolucci turned to Oliver Reed, who nixed the idea because it wasn't a starring role. Then it was Bruce Dern, who refused because of a homosexual love scene. Finally, there was nobody left but Sutherland. That's doing things the hard way.

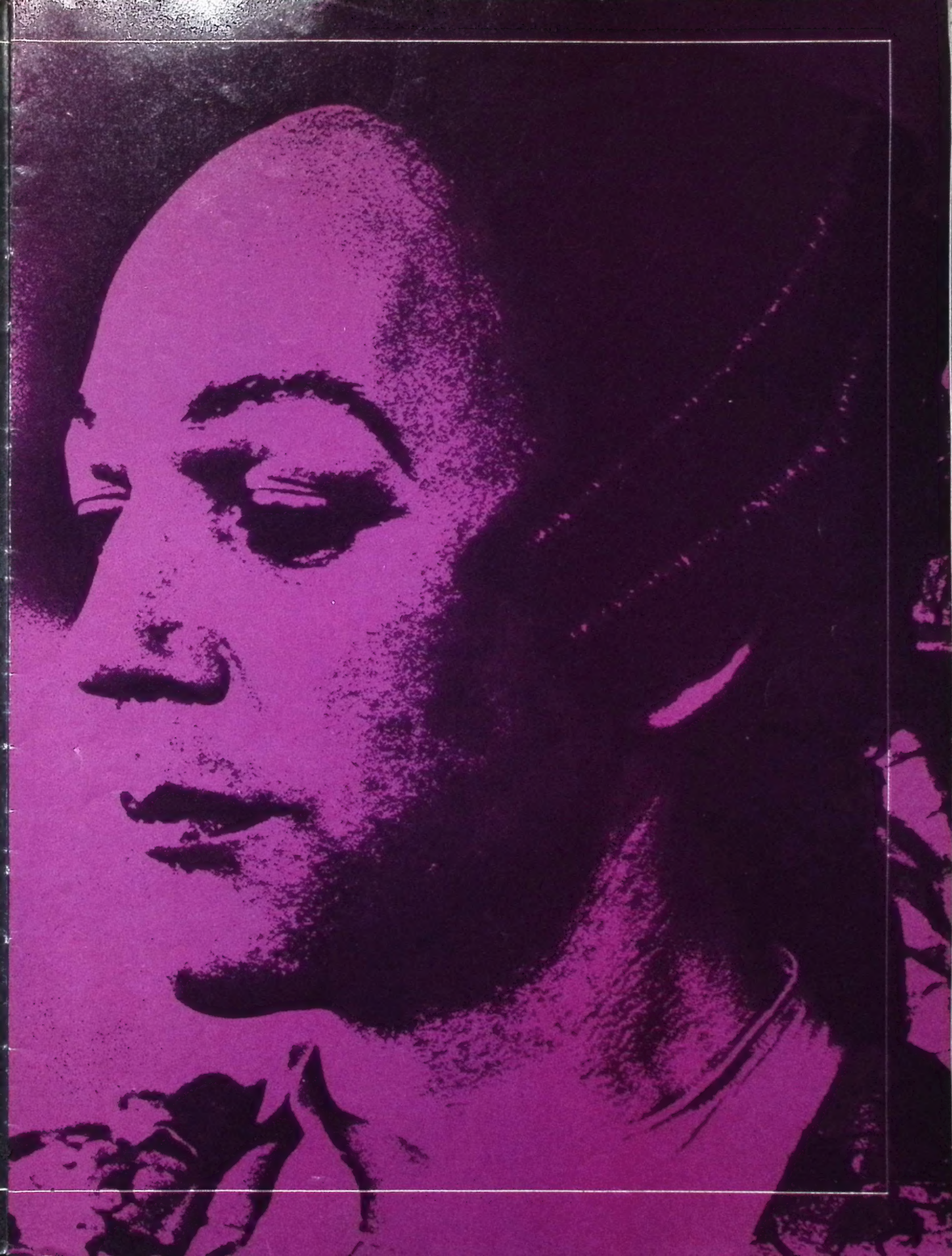
Indeed, his career is sprinkled with ups and downs. After departing Canada for acting chores in Britain, he landed his first movie role in Castle of the Living Dead, a 1964 horror flick made in Italy. The budget was such that he played both a witch and a soldier and wound up fighting himself in the final scenes. His second, Dr. Terror's House of Horrors, wasn't much better; he was a physician married to a vampire.

In 1965, he played cretinous gardener to Tallulah Bankhead's loony dowager in Die! Die! My Darling! When shooting began, the aging star burst into his dressing room stark naked and introduced herself with "What' the matter? Never seen a blonde before?" He was a mental defective again as one of Robert Aldrich's Dirty Dozen.

And, of course, there were some ghastly films where even he was defeated by the material. High on that list are Joanna — he was a dying blueblood — Lady Ice, and SPYS, a leaden espionage comedy which proved for once and all he and Elliott Gould would never be the Laurel and Hardy of the '70s. It was on another turkey, Alex in Wonderland, that he and Fellini had first encountered one another.

Fellini's Casanova is a colourful and typically chaotic attempt to demolish the myth of the 18th century's most notorious sexual athlete. "His young animal instincts drove him to opposing society's taboos, but the unsound Catholic upbringing he received prevented him from growing. In this, he was a typical Italian," smirks the maestro. "Sutherland expresses well the idea of a Casanova incapable of knowing the value of things, and who exists solely in the images of himself reflected in different circumstances."

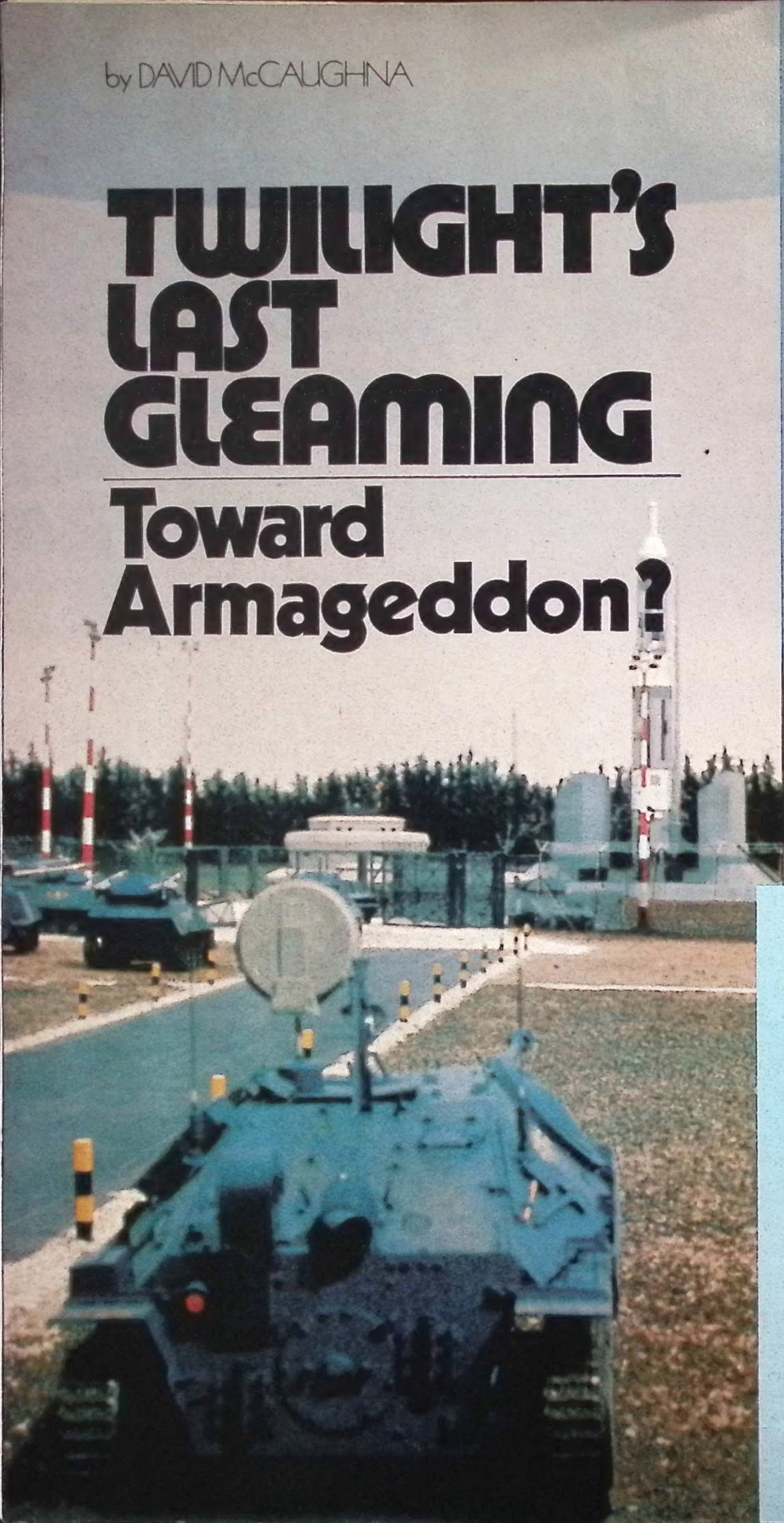
Aside from all that, Fellini's Casanova is the marathon of sexual conquest you'd expect — meandering over its almost three hours, visually splendoured, and kinky to the end, where our hero makes it with a mechanical woman. South of the border this isn't likely to shock the pants off anybody, but here in Canada — where aging bands of civil servants decide what and how much sex we can take on screen — it could transform Casanova into a box office blockbuster and a smash success for a local boy on that account alone ■



by DAVID McCAUGHNA

TWILIGHT'S LAST GLEAMING

Toward Armageddon?



The world virtually hovers a terrifying moment from nuclear destruction in the suspenseful film Twilight's Last Gleaming. The title is taken from a line in the American national anthem - The Star Spangled Banner - but the premise of the movie is very contemporary, although most of us would be relieved to believe that it's implausibly futuristic. A thriller, Twilight's Last Gleaming explores the complex issue of political morality and governmental responsibility, an increasingly popular theme in films.

In Twilight's Last Gleaming, Burt Lancaster plays a decorated and respected war veteran whose strange brand of patriotism leads him to hold the world as his hostage. Lancaster, along with two sidekicks, takes over a Titan missile base. The base holds nine deadly Titan ICBM missiles, which contain potentially devastating nuclear weapons. The three men present simple terms: they demand ten million dollars, transportation to a country that will provide them with sanctuary, and they insist that a top secret American government document be

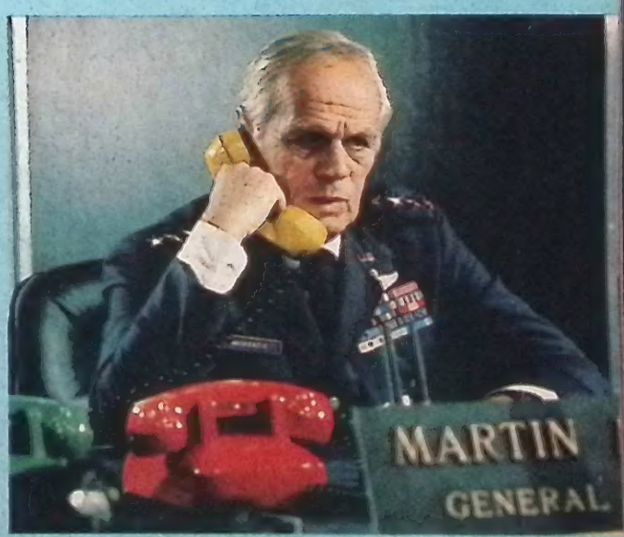
Charles Durning, Paul Winfield and Burt Lancaster. The President of the United States is taken hostage.

read out on national television, thus creating a huge controversy and hopefully arousing the public to question the government's policy of secrecy in many vital areas. Oh, yes, they also demand that they be given a hostage...The President of the United States. Some stakes! If the terms aren't met the buttons will be pushed, the missiles released, and the human race will face annihilation.

Directed by Robert Aldrich, whose trademark is hard-hitting, often violent movies like The Dirty Dozen, The Longest Yard, Ulzana's Raid, and Whatever Happened to Baby Jane?, Twilight's Last Gleaming features an impressive cast of veteran actors. Among the lineup, perhaps the most distinguished is Melvyn Douglas, whose career on stage and screen spans half a century. At 75 Douglas shows no desire to retire and continues to accept roles in movies he feels are significant to worthwhile special and political issues. A longtime champion of liberal-minded causes, Douglas has always been alarmed at the arms race. "We've developed weapons that could destroy us all overnight," Douglas says, "and we've also developed so many techniques that we have not yet found a way of handling in human terms." In this new movie Douglas plays the important part of the U.S. Secretary of Defense, who is portrayed as a hard-liner.

Born in Georgia, Melvyn Douglas spent five years of his youth in Toronto while his father taught piano at the Royal Conservatory and he has fond memories of Canada where he has often returned in the ensuing years for various acting chores. Called Melvyn Hesselberg, he received his first stage assignment at age seventeen after agreeing to change his name, and Douglas' early career was spent on stage. In Hollywood, Douglas became the romantic lead in a series of lightweight movies in the 1930's and 40's, co-starring with such beauties as Garbo, Claudette Colbert, and Joan Crawford. His favourite leading lady was Myrna Loy.

But he was never satisfied simply playing a charming and debonair gentlemen in rather mindless movies. "I was making a great deal of money," Douglas



Richard Widmark is General MacKenzie

TWILIGHT'S LAST GLEAMING

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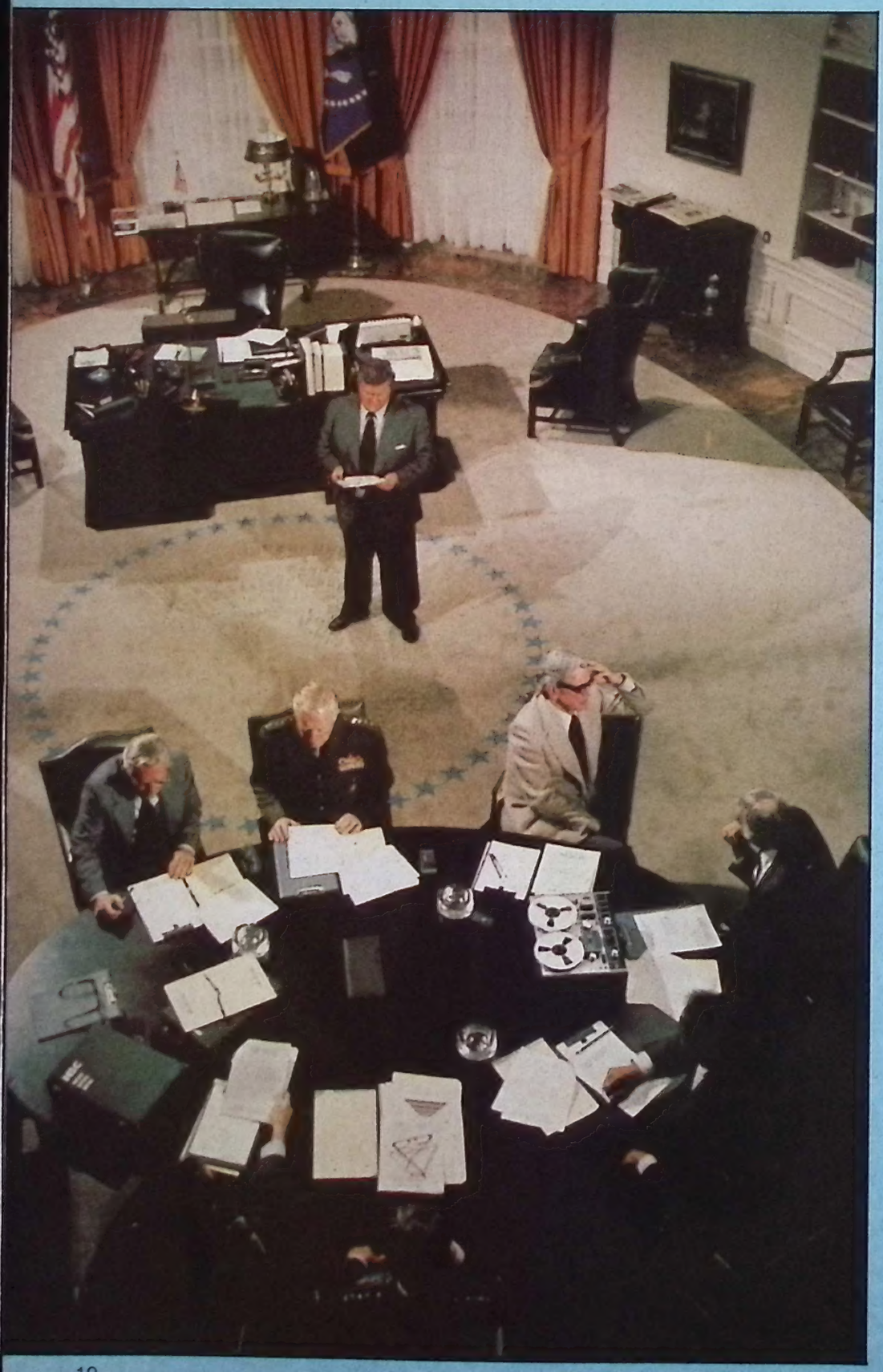
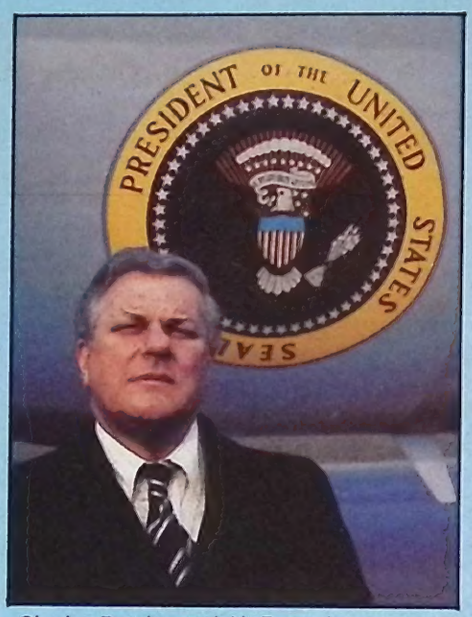




Charles Durning and Air Force 1.

comments, "but I was getting nowhere as an actor. I never watch any of my old movies on the late show now because they fill me with horror. I came to dislike Hollywood so much that I enlisted in the army just to get out of town." Those fears of typecasting lead Douglas to pursue his stage career in New York, and in recent years he has been offered the varied, meaty roles he always longed for in movies. Douglas won an Academy Award for his moving performance as Paul Newman's father in Hud, and his role as a cantankerous, memory-drenched old man in I Never Sang for My Father was highly praised.

Douglas and his wife, one-time Congresswoman Helen Gahagan, live a quiet life in New York City. Douglas watches ships going up and down the Hudson River and works only when a movie or play comes along which he feels has merit.

Filmed in Bavaria, West Germany, the cast includes Richard Widmark, Joseph Cotton, William Marshall, with Charles Durning portraying the President and Vera Miles as his First Lady. Producers hope that Twilight's Last Gleaming will follow the very successful route of other recent films which have dealt with moral issues - like All the President's Men and Network - and will stir similar enthusiastic responses from moviegoers. ■

Oval Office decisions

People, Pictures and Books

By JUDITH SINCLAIR

Mae West

Robert Vaughn

Quotable Notables: Mae we ask a few questions Miss West? She is sitting in her trailer in a Paramount lot, her old alma mater, relaxing from the shooting of her next film, SEXTETTE, with Dom Deluise. How cum you're working so hard? After all, it's no secret Mae went west into real estate with her early film earnings. "It's because of my fans, they keep asking me to do more." After SEXTETTE, Mae wants to star in a film remake of an early West play, Catherine Was Great. "She's going as strong as ever", concurs a member of the production crew. One night after shooting scenes until 10:45 p.m., four college basketball teams made their way to the lot to visit Mae. She quipped in her inimitable style, "I love wall-to-wall men. But I'm a little tired, one of you will have to leave."

Eavesdropping: Listen to what the successful producer dynamo, Bob Evans (Marathon Man, Black Sunday) has to say about film around the world. "There's a film crisis in every country", he says, back from touting Marathon Man in foreign markets. "Production is down and local films aren't doing any business. I learned more constructive things about the business in six weeks abroad than in six years here. We're like ostriches in Hollywood. All I'm going to do is make pictures for global audiences. I will not make a picture that hasn't world wide appeal." Sounds like a sound artistic and economic philosophy. Are you listening Canadian filmmakers?

Alien Encounter: Robert Vaughn should feel very comfortable in his role as a University of Toronto Astronomy Professor and an expert on UFO's in the Hal Roach Studio production of Alien Encounter. This science fiction adventure involves two UFO units, one is friendly to earth and is peacefully observing earthling activities, the other is a UFO task force desperately searching for a new terrestial home. It's a Canadian financed film with principal photography completed in Toronto and special effects photography shot in New York, Washington, Florida, Rome and Paris. The film boasts a stunning cast including Christopher Lee, lovely Tiiu Leek, Daniel Pilon, Victoria Johnson and Helen Shaver. Vaughn plays the UFO expert who is kidnapped. A highly educated man in his own right, Vaughn earned his PhD from the University of Southern California in 1970, writing on the philosophy of mass communication. His thesis was published by Putnam's in 1972. Titled **Only Victims,** the paper deals with the blacklisting of Hollywood actors and writers by the Committee on Un-American Activities in the '50's. Co-star Daniel Pilon is also a PhD who teaches history at McGill University. Formidable Encounter!

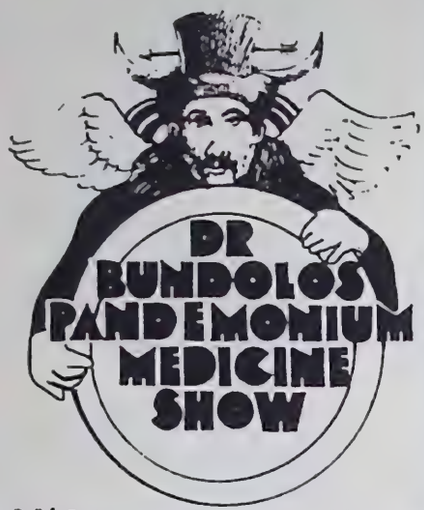
Jacqueline Bisset

Books and People and Film: "Changing", an autobiography penned by Liv Ullman and published by Knopf has the unprecedented distinction of being the first book by a theatre personality ever to be selected by the Book-of-the-Month Club. Paul Petersen's, Mousketeers memoirs, "Walt, Mickey and Me" is published by Dell and will be in bookstalls by March. If you were captivated by DeLaurentiis' King Kong you'll want Bruce Shuster's, "The Creation of King Kong", published by Simon and Shuster. The same author is currently writing the making of "The Other Side of Midnight." Dell publishers are banking on hopes that Sidney Sheldon's 5 million readers will want to read about the film's making. Shooting has been completed in Paris, Athens and Washington, D.C. The film stars John Beck and Susan Sarandon and is directed by Charles Jarrott. Laurence Olivier is starring in the film, The Betsy, based on Harold Robbins' novel by the same name. It is the sensational story of the struggle for power in a glamorous auto industry family, of the unscrupulous men and the beautiful women who buy and sell people like the cars they make, and of a car named after one of them called, The Betsy, which could revolutionize the industry and lead them to dizzy heights of wealth and power.

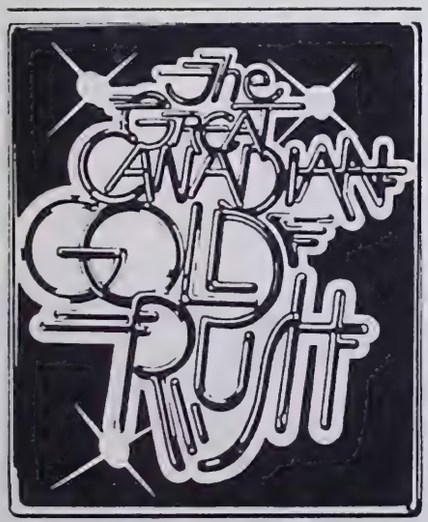
Within two weeks of its' spring '76 publication (Bantam), Peter Benchley's "The Deep" moved toward the very top of the best-seller lists in the U.S. and Great Britain. It's a story of a young couple diving in Bermuda waters who find themselves down into the intrigue of a discovered cargo of drugs, a fortune in sunken treasure and the unknown waters of the ocean's depths, Robert Shaw, beautiful Jacqueline Bisset and Nick Nolte of TV's Rich Man, Poor Man bring the adventure to the screen for summer release in June, '77.

MONDAY NIGHT

Hilarious comedy and the hottest in rock 'n' roll are good bets to begin your week.



8:04 Satirical intent in a whimsical mood runs riot among the country's sacred cows



8:30 A Terry David Mulligan stew of the biggest stars and sounds in rock 'n' roll.

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AIRPORT '77

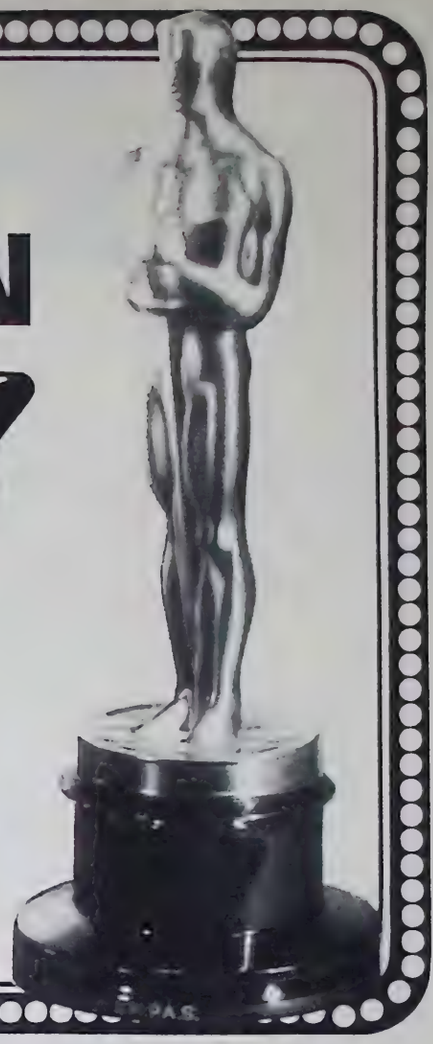
LOST IN THE BERMUDA TRIANGLE WITH NOWHERE TO GO

With two of the highest grossing films in Universal's history being Airport and Airport '75, it was just a matter of time before the producers birthed yet another Hailey derivative. And presto! We have Airport '77. This new tale of high-flying thrill-a-minute adventure is comprised of the following ingredients: take a lavishly built, privately-owned 747 jumbo jet, load the magic carpet with a cargo of priceless art treasures, people it with a smattering of jet-lagged jet-setters, add a dash of desperate skyjackers and presto again ... you have ... a story that doesn't quite make it, right? A little passé? Ah yes ... the missing ingredient that will rivet movie-goers to their seats is that the Florida bound jet somehow gets lost in the Bermuda Triangle ...

If, as movie makers believe, the success of a film depends on the strength of story and script, and on the strength of the cast to execute the story, then Universal may well be adding a third Airport to its roster soon. There's Jack Lemmon as the heroic Captain of the beleaguered jet, and James Stewart as the fabulously wealthy art collector who is whisking his friends and his art treasures to Palm Beach, Florida for a museum opening. There's Darren McGavin as the jet's designer who typically hates to fly, and Olivia de Havilland as a perennially romantic woman who encounters an old flame played by Joseph Cotten, a dashing widower. Finally, there's Lee Grant as a bitter, egotistical, and alcoholic wife of a world-renowned oceanographer and Christopher Lee as that woman's husband who can't keep track of his spouse on land; and Brenda Vaccaro as the executive assistant to the jet's millionaire owner.

During pre-production consultations with Boeing Aircraft, the Airport '77 producers learned that an actual jet built to the specifications of the film's jet would cost in the neighbourhood of 45 million dollars, 30 million for the basic craft and an additional 15 million for private detailing. Well, practically without a word, it was back to the drawing board and that ol' Hollywood magic to engineer one of the most elaborate aviation pictures in movie history. On Universal's Stage 27, a main lounge was recreated exactly to scale, and decorated with the extreme luxury appropriate to a private jet. It was there and on Stage 28 where exterior portions of the jet liner, plus cargo areas, a private bedroom and the control room had been constructed that the principal photography was shot. Barring no expense, except the $45 million outlay for a custom-made jet, producer William Frye and director Jerry Jameson will have a landlocked playbox for airborne adventure. ■

5th ANNUAL TORONTO SUN ACADEMY AWARDS CONTEST



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THE TORONTO SUN · Sunday SUN

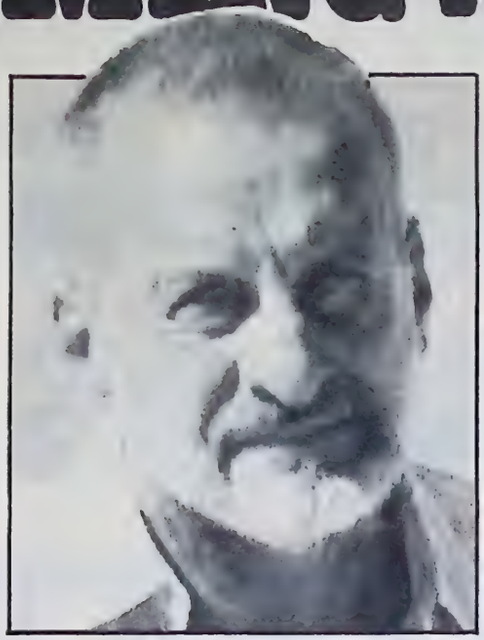
& FITZGERALD HEMINGWAY

With the film, "A Farewell to Arms", Ernest Hemingway's works escaped the private domain of highschool and university literature courses and moved, stage centre into the public eye. Now, yet another work has been adapted for the screen. "Islands In The Stream", published posthumously in 1970 by Scribners, has been in production for three years, shot on the beautiful island of Kauai, Hawaii, under the direction of Franklin J. Schaffner. He is noted particularly for his mastery of epically proportioned films with strong human elements such as Patton, Nicholas and Alexandra, and Papillon. Acting at the helm is George C. Scott, as Thomas Hudson, a prolific actor of both stage and cinema, with Claire Bloom as his first wife, Audrey, a woman Hudson continues to love.

"Islands In The Stream" is the story of a twice divorced, famous middle-aged artist living in the Bahamas after a successful career in Paris, and of the poignant relationships he experiences with his three sons. Ultimately, Hudson is drawn into the conflict of W.W.II. Following the death of his eldest son, Hudson absconds the self-imposed security of the island and valiantly attempts to assist European refugees in the Caribbean. "Islands" re-affirms the Hemingway code of discipline and integrity without ever resolving the difficulties implicit in love. Very nearly autobiographical, "Islands In The Stream" permits a rare insight, one that was too personally painful, into the man himself.

Recently, the Hemingway public image has been updated and remodelled by the popular presence of his lustruous, outdoorsy granddaughter, model and actress, Margaux Hemingway (Lipstick). And with Margaux' own starburst came the inevitable, simple comparisons that tend to obscure our notions of the man.

It is difficult to gain insights from colleagues' responses. Indeed his novels sparked varying reactions. Malcolm Muggeridge, that testily endearing former editor of the British magazine, Punch was moved to this lament, at Hemingway's suicide, "...and Ernest, with a self-made hole in his head; the only shot he ever fired that found its target!" That's one extreme opinion! Nonetheless, it was F. Scott Fitzgerald who, impressed by Hemingway's work convinced the publishers, Scribners to take a chance on him. And Morley



George C. Scott

Callahan in his book, "That Summer in Paris" recalls a strange, tangled relationship between Hemingway and Fitzgerald that nevertheless suffused great admiration and respect.

Hollywood has never served F. Scott Fitzgerald well.

Perhaps now, with the release of the movie, The Last Tycoon, Hollywood does justice to the immortal American novelist.

The Last Tycoon is F. Scott Fitzgerald's great, unfinished novel. He died suddendly of a heart attack on December 21, 1940, the day after he had written the first episode of Chapter 6 of his novel.

His close friend, Edmund Wilson assembled the unfinished manuscript, and the book was published in 1941. Wilson called The Last Tycoon, "far and away the best novel we have of Hollywood and the only one which takes us inside."

Critics so far, have been impressed with Kazan's interpretation o f the novel and many of them have gone as far as calling The Last Tycoon, the best translation of a Fitzgerald novel to the screen ever done.

However, Hollywood's treatment of Fitzgerald in the past has not been too complimentary.

Immediately after the publication of The Great Gatsby in 1925, a stage production based on the book was produced which enjoyed a healthy Broadway run. In 1926, a silent movie was made starring Warner Baxter as Gatsby and Lois Wilson as Daisy, directed by Herbert Brenon from a screenplay by Owen Davis.

Variety called it, "quite a good entertainment" but added that the characters were not well developed and that the direction was not overly imaginative.

In 1949, Paramount produced another screen version, this time starring Alan Ladd as Gatsby, Betty Field as Daisy, Barry Sullivan as Tom and Shelley Winters as Myrtle.

Variety again, was not enthusiastic and said the film emphasized the "sentimental romance". It was also well-known at that time, Paramount had selected the Fitzgerald novel soley as a starring vehicle for Alan Ladd.

Then in 1962, Hollywood unleashed Tender Is The Night, a disappointing film version of Fitzgerald's novel. Jennifer Jones was terribly miscast as the mentally unstable heroine, while Jason Robards was totally out of character with his portrayal of the pyschiatrist who tries to help her.

The film suffered from Henry King's uneven and sluggish direction and a fuzzy script by Ivan Moffat. Joan Fontaine, Tom Ewell and Cesare Danova were also in the ill-fated production.

Paramount tried once more with The Great Gatsby in 1974. Of course, everyone's choice to play Gatsby was Robert Redford, the reigning superstar at the time who then was enjoying considerable success with two big films, The Sting and The Way We Were. The role of Daisy was somewhat harder to fill, but after a long drawn out talent search, Mia Farrow was selected.

However, when the film was released, it was a different story. It turned out to be much less than the public thought it would be and not the film masterpiece Fitzgerald aficionados were hoping it would be.

"Fitzgerald has never succeeded on the screen because he has been poorly interpreted" said producer Sam Spiegel in an interview. "There is no reason why a film about Hollywood shouldn't sell. This town has been the symbol of glamour for generations."

The Last Tycoon may prove Sam Spiegel's theory right. And in the case of F. Scott Fitzgerald, it's about time Hollywood did him justice. ■

BLACK SUNDAY

Beautiful Sunday... Super Bowl Sunday... Black Sunday

by LES WEDMAN

The Arab terrorist who engineered the kidnappings of Israeli athletes at the Munich Olympics has his eye on a new target in Miami.

The plot is to blow up 80,000 football fans — including the President of the United States — at the annual Super Bowl game by dropping a bomb from the GoodYear blimp.

That is the story of Black Sunday, the Paramount thriller that Bob (Marathon Man) Evans has produced to entertain audiences everywhere without delivering any message.

Evans, handsome and fortyish onetime clothing manufacturer turned actor, produced money-making, audience-grabbing hits like Chinatown, The Godfather and Love Story. He was production chief of Paramount for eight years before striking out as an independent.

He sees himself as an entertainer and has no burning social conscience. "I just want to do pictures that are captivating to an audience. I have no message," he declares.

But what about Black Sunday, set in Miami, dealing with a continuing Arab-Israeli conflict? How can Evans and director John Frankenheimer dispense with political statement? "We're making it as apolitical as possible," according to Evans. Executive producer Robert L. Rosen backs him up. "We are concentrating on the people rather than trying to solve the Middle East crisis."

And what people they've got! Robert Shaw, fresh from his success in Jaws and his romantic piracy in Swashbuckler, is Major Kabokov, the Israeli agent co-operating with Fritz Weaver of the FBI and other American authorities to thwart the com-

continued

BLACK SUNDAY

continued

The GoodYear Blimp crashes into the Super Bowl and panic stricken spectators attempt to flee for their lives.

continued

plicated and daring Arab plot. Steven Keats is another Israeli commando on the job facing the enemy headed by Bekim Fehmiu and Marthe Keller, who have enlisted the assistance of mentally-unbalanced U.S. Vietnam veteran Bruce Dern.

Marthe Keller is the sexy European newcomer who fell in with the Nazis in Marathon Man, the picture in which Dustin Hoffman starred as an innocent New Yorker caught up in history. Bekim Fehmiu, good-looking, rugged Albanian born in Yugoslavia, plays Fasil, the fictitious name given to the character representing the Arab mastermind terrorist. He hopes he has contributed political tension to the story, no matter what Evans says. Robert Shaw, speaking for the Israeli side, says the same, hoping of course, that he emerges as the hero.

"I want this to be the best suspense picture I've ever made, period," says John Frankenheimer, who already has thrillers like The Train, Grand Prix and The Manchurian Candidate to his credit. He is a film-maker who usually makes good his promises and gets his wishes.

Obviously he is trying to make his movie magic as exciting as possible. Even without trying it has to be more thrilling than this year's actual Super Bowl encounter between Minnesota Vikings and Oakland Raiders playing anything but great football.

Black Sunday is assured of excitement, suspense and spine-tingling action on the basis of screenplay alone. One time newspaperman Thomas Harris wrote the best-selling novel. It was, incidentally, published the same day two years ago as was Two-Minute Warning, which Universal Studios turned into an action movie in 1976 with a football coach caught in a motion rifle range. Black Sunday's scenario was adapted by Oscar-nominated Ernest Lehman of Alfred Hitchcock's North by Northwest fame; Ivan Moffat, who wrote Giant; and Kenneth Ross, who had everyone gripping their seats with his unique thriller, The Day of the Jackal.

Incidentally, Black Sunday and Two-Minute Warning both used the famous Good Year blimp, with different results. But nevertheless, it could be described as the Battle of the Blimps just as Universal and Paramount clashed, temporarily, over King Kong and the battle of the super apes.

Producer Evans isn't worried about who'll win.

There's no comparison between the gas bags, says he. "Our movie is on much larger, grander scale — an epic. Theirs is about a sniper."

John Schlesinger, the British director who did Marathon Man for Evans, describes him as a man with "popular taste," which indicates Black Sunday will be a popular movie, modelled to Evans' own tastes.

Evans says of his working arrangement with Black Sunday director John Frankenheimer "If I don't like something, he'll do it the way I want, we'll look at both versions and decide."

Frankenheimer counters with "I try to surround myself with people who will be honest with me to the point of pain. If two people agree about everything, one is unnecessary. I want a genuine collaboration and for that you need a strong and creative producer like Evans."

Their collaboration and the results of it will soon be on the screens of theatres throughout Canada.

TUESDAY NIGHT

Tune in for an old time quiz show and some down home folk worth humming along to.

YES... YOU'RE WRONG

8:04 The old time radio quiz revitalized with laughs and Rod Coneybeare's zany panelists.

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8:30 Earthy, roots music meaningfully parlayed by that Garboesque woman of mystery, Sylvia Tyson.

WEDNESDAY NIGHT

90 MINUTES WITH A BULLET

8:30 Jim Millican s pop rock journal that pushes to expand the parameters of top 40 radio

TUNE TO CBC Radio

FUN WITH DICK

– is pilfering the Establishment

By NOAH JAMES

See Dick at work. See Jane at work.

They have new jobs.

Their jobs are fun.

They rob people.

But they do not kill people.

That is because Dick and Jane are nice.

Rob, Dick, Rob.

Steal, Jane, steal.

Remember Dick and Jane, those apple-cheeked youngsters who ran all the way through your first grade primer, chased by their dog, Spot?

What if they grew up, fell in love and got married? What if they also got a house with a thirty-year mortgage, a car with time payments and a wallet full of credit cards? Finally, what if Dick got fired from his job in the aerospace industry?

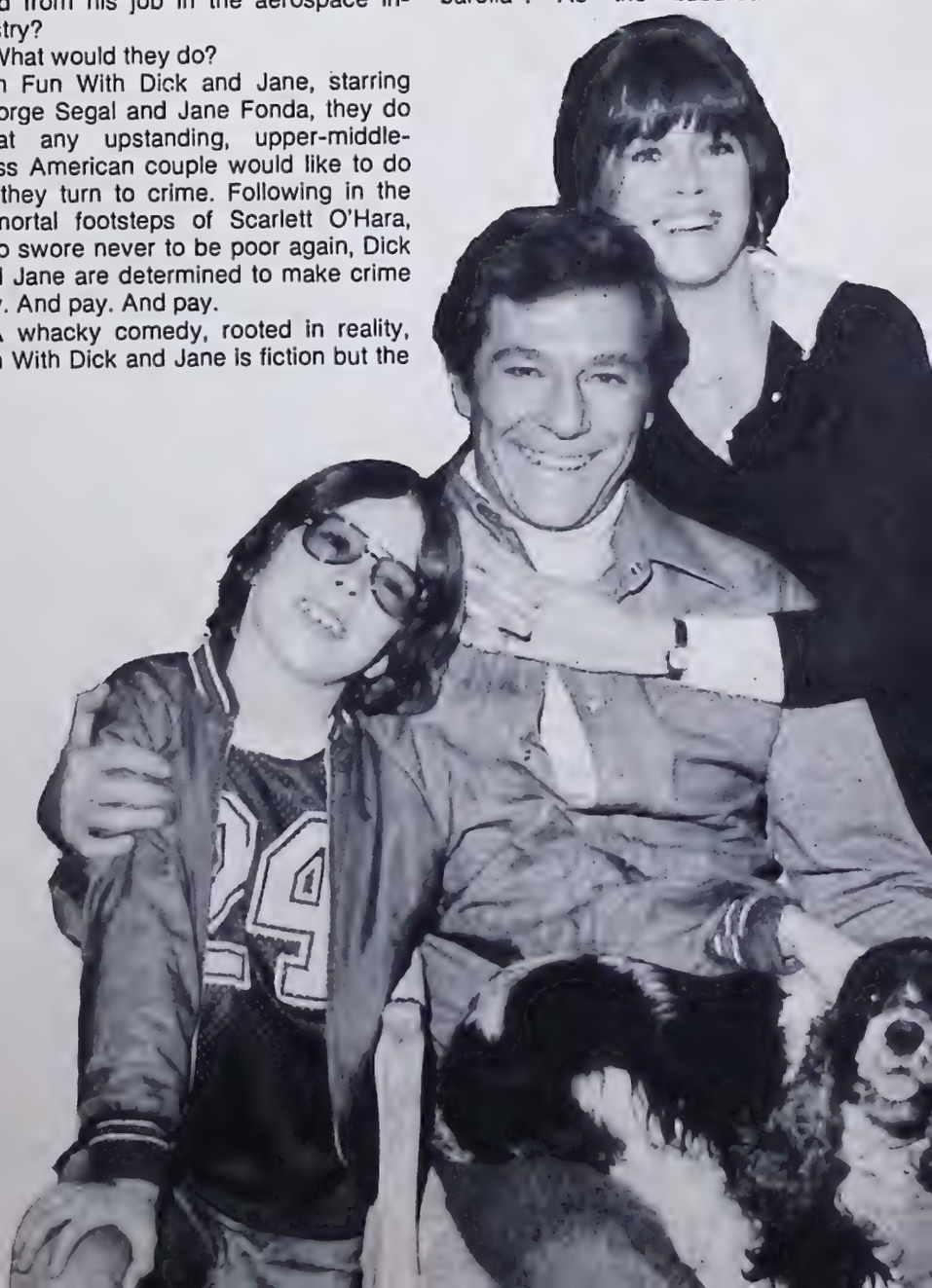
What would they do?

In Fun With Dick and Jane, starring George Segal and Jane Fonda, they do what any upstanding, upper-middle-class American couple would like to do — they turn to crime. Following in the immortal footsteps of Scarlett O'Hara, who swore never to be poor again, Dick and Jane are determined to make crime pay. And pay. And pay.

A whacky comedy, rooted in reality, Fun With Dick and Jane is fiction but the characters — living way over their heads on credit cards and time payments — have their real-life parallels.

When Dick loses his executive job with an aerospace firm, Dick and Jane need a new source of income to keep up their mortgage and installment plan payments. The answer, in spite of Dick's fear of guns and violence, is robbing neighborhood supermarkets, liquor stores, even the telephone company.

For Jane Fonda, the film is a homecoming of sorts — it's her first since her Academy Award-winning performance as the hunted call girl in "Klute" and a return to the laugh-provoking talent she displayed in "Cat Ballou", "Barefoot in the Park" and "Barbarella". As the suburban-hausfrau-



& JANE

turned-burglar who joins her husband on a middle-class crime spree to maintain their membership in the affluent society, she tries to be nice by writing thank-you notes to all of their victims.

One of their victims and the target of their most ambitious caper, is Dick's ex-boss, played by Ed McMahon. Best known as Johnny Carson's ebullient "Tonight Show" sidekick, McMahon portrays the vaguely larcenous president of the aerospace firm who keeps a slush fund in his wall safe just in case someone worth bribing should drop in.

Lampooning the recession, welfare chiseling, the repossession "industry" and criminal folklore, Fun With Dick and Jane is a humorous fable for our time.

Ironically, two Canadians have contributed to this zany portrait of American suburbia — writer Mordecai Richler and director Ted Kotcheff.

Richler collaborated on the screenplay and Kotcheff, although he has never directed an American feature film, was chosen to direct Fun With Dick and Jane on the basis of his fresh and stylish approach in bringing Richler's "The Apprenticeship of Duddy Kravitz" to the screen.

You read the book, now see the movie. ■

A happy, criminal-family portrait

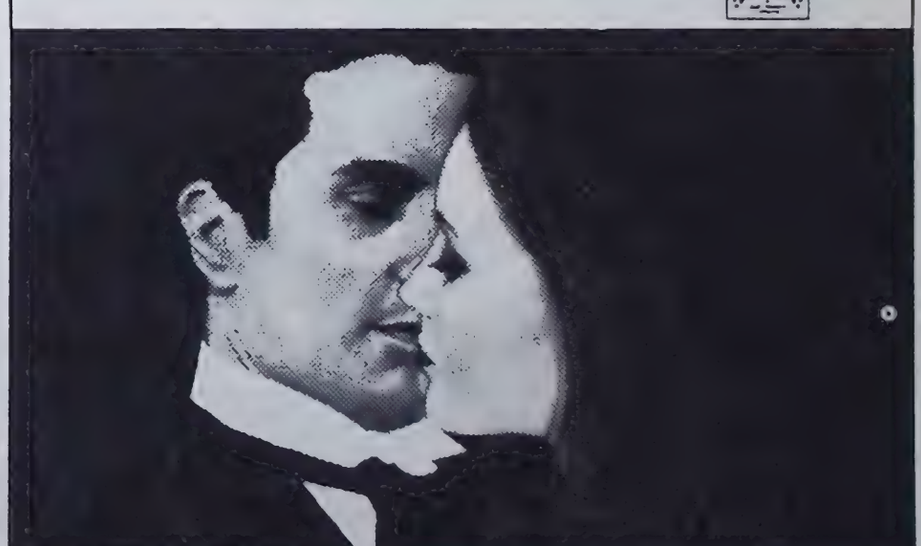
Ten Best "One of the year's ten best!"
—National Board of Review
—Frank Rich, New York Post —William Wolf, Cue Magazine

The Best "'The Last Tycoon' is the best!"
—Frank Rich, New York Post

Recommend "One of the few movies this year I would recommend!"
—Richard Corliss, New Times

F. Scott Fitzgerald's
The Last Tycoon

Paramount Pictures Presents
A Sam Spiegel-Elia Kazan Film
starring Robert De Niro
Tony Curtis Robert Mitchum Jeanne Moreau
Jack Nicholson Donald Pleasence
Ray Milland Dana Andrews
and introducing Ingrid Boulting
Screenplay by Harold Pinter
Produced by Sam Spiegel
Directed by Elia Kazan
Music by Maurice Jarre
Production Services by Tycoon Service Company Technicolor®
Read the Bantam Paperback A Paramount Release



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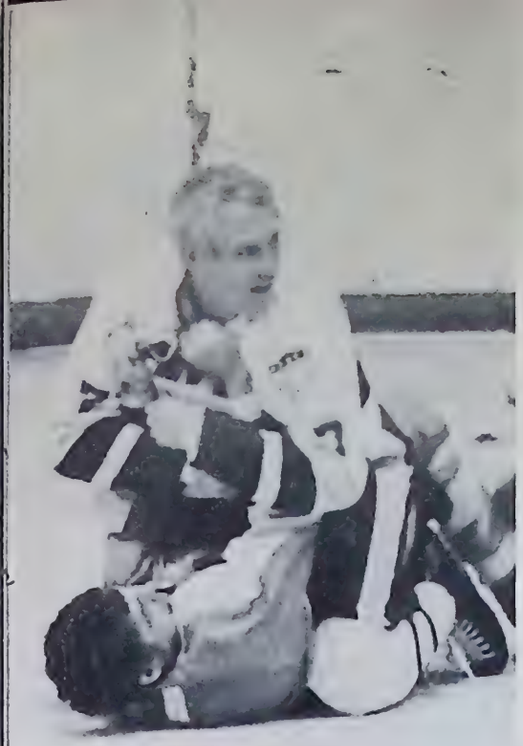
Paul Newman as an unscrupulous player and coach for the Charlestown Chiefs.



by BRIAN PERRY

Super star on ice

SLAP SHOT

Speaking about his latest movie, Slapshot, Paul Newman said: 'It's the gamiest thing I've done on stage or screen in 23 years.' Sure enough, the script of the film is peppered with more than a liberal sprinkling of four-letter words. But the director, George Roy Hill, is quick to defend the picture's harsh realism.

'The obscenity and strong language are very much a part of this culture," Hill said. "You get football films in which nobody utters an obscenity. That's just nonsense."

Slapshot, opening soon in Toronto and other locations, is a gritty, ultra-realistic look CONTINUED

THURSDAY NIGHT

Absorbing drama and foot stompin rhythms are two good reasons to tune in.

Playhouse

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RADIO – CANADA

8:30 Foot-stompin rhythms, melodic lines, funky soul 5-4 time and all that jazz

TUNE TO

CBC Radio

SLAP SHOT

Continued

at the violent and turbulent world of professional ice hockey and those who inhabit it — the players, the coaches, the trainers, the fans and the people on the sidelines.

This is director Hill's third collaboration with actor Newman. The other two — phenomenal successes, both critically and financially — were Butch Cassidy and the Sundance Kid and The Sting, the latter winning Hill an Academy Award.

Once again, Slapshot gives Newman an opportunity to portray an angry, non-conforming rebel who refuses to accept the limitations and restrictions placed upon him by an often paradoxical and warped society.

Newman played similar characters in a variety of other movies, from Martin Ritt's powerful Hud to Robert Altman's curious Buffalo Bill and the Indians. This time, however, Newman's anti-hero is placed against a backdrop of the world of sports.

In fact, recent films depicting sports and the people involved with it have been few and far between. 1971's Face-Off — a Canadian film made in Toronto — was a feeble and embarrassingly inept effort that looked more like a soiled page from True Confessions than the realistic look at the game of hockey that it purported to be.

Surprisingly enough, the screenplay for Slapshot was written by a woman, Nancy Dowd. "They seem to think that there is no way that I, as a woman can write about this subject," she said in an interview. "They think that I would be more interested in writing about, say, divorce.

Ms. Dowd's brother served as technical adviser on the picture; he played hockey for several years, and the author soon became familiar with the game. "The story of Slapshot is a fictionalization of what I saw and heard," she said.

Although professional hockey is the setting for the movie, director Hill and author Dowd make it abundantly clear that the film is not about hockey, per se. Rather, it's a study of the individuals involved in "the only profession this side of crime where a zest for mayhem i s a condition of employment."

The story line centers on a small-town American hockey club, focusing specifically on the personal and professional exploits of the team's amoral player-coach, played by Newman.

During the filming, Newman performed his own on-the-ice stunts — although Hill admits that a double was used during sequences that involved complex stick-handling. Newman practiced hockey for several weeks before the principal photography began, though, and had no objections concerning the use of the double. "If it's beyond my capacity or if there is a risk of injury, I'll step aside for a double. It's not a matter of machismo. It's a feeling of responsibility for the performance," said Newman.

The supporting people are as impressive as director and star. Michael Ontkean drew upon his own experience as a semi-professional hockey player for his role in the picture. Born in Vancouver, Ontkean received critical acclaim for his role in the ABC television series The Rookies.

Screenwriter Dowd claims that the film says as much about women than it does about the macho sensibility of the men involved. Thus Jennifer Warren's role as the main character's estranged wife is as important a part as Newman's.

"The screen is male-dominated," says Warren. "Women are often relegated to sex objects, or just something against which the male character forms."

Jerry Houser (remembered by many as the horny adolescent in Summer of '42 and Class of '44) appears as a hockey player whose zest for violence has earned him an apt nickname — Killer.

In fact, the violence inherent in the story might have proven a problem in less capable hands. But director Hill and producers Robert J. Wunsch and Stephen Frideman somehow managed to resist the temptation of turning Slapshot into a cheap exploitation epic. Admittedly, brutality is an integral part of the plot, but the film-makers firmly believe that it is not dwelt upon unduly or sensationally.

All in all, Slapshot has the makings of a sure winner. Hockey has long been the national sport of this country, and its fans (and perhaps even it's non-fans) are bound to be interested in a look behind the scenes of what many believe to be the world's most spectacular game.

What's more, George Roy Hill's movie is intended as an overview of North America itself — a violent culture where the individual's struggle for survival is foremost.

Brian Perry is a Toronto freelance writer.

By Tony Lofaro

Marlo Thomas and Charles Grodin as Sally and Martin Cramer

THIEVES

After a seven-year absence from movies, Marlo Thomas makes a screen reappearance in the comedy film, Thieves.

Thieves is a contemporary love story set in New York City which is based on Herb Gardner's (A Thousand Clowns) play.

Her co-star in the film is Charles Grodin, who was recently seen as the evil oil executive in King Kong.

Even though this is Marlo's first feature film in seven years, it isn't that she dislikes making films, it's just that she has found it difficult getting suitable movie roles. Anyway, for five years she was involved in the comedy series, That Girl on the ABC Television Network which left her little time for any outside acting.

Now in Thieves, Marlo, daughter of Danny Thomas, has a role that is well-suited to her many talents. The role of Sally Cramer in the movie is of a spirited, vivacious and sensitive young woman and is a role that she is familiar with since she originated it in 1974 on Broadway.

The other members of the cast of Thieves includes, Mercedes McCambridge, Gary Merrill, Irwin Corey (who repeats his Broadway role of Marlo's taxi driver father), Bob Fosse and John Cassavetes.

Thieves is a funny domestic comedy about the foibles of love and marriage. Marlo Thomas (Sally Cramer) is the heroine of the film. For 12 years she has been married to Charles Grodin (Martin Cramer). They have no children and their marriage is beginning to show signs of staleness.

He is a school principal and she is a public schoolteacher. One of her students is a young black hoodlum, who instead of bringing her an apple, brings a stolen television set to school.

One evening, Martin becomes angry with Sally for having misplaced their furniture when they moved into the new apartment. A fight ensues, and in a moment of panic, Sally runs to tell him that she is pregnant, but she finds him asleep on their terrace.

A week goes by and finally Sally tells him about her decision to have an abortion. They continue to argue, and resolve nothing. Then both of them attempt to consummate affairs with other people, but fail. Sally leaves to take up an offer that a neighbour proposed, while Martin gets involved with a younger girl.

Also during their period apart, a series of strange events occur. The hotel doorman dies, and Sally's problem student steals the key from the doorman and systematically transfers some high quality merchandise into the Cramer's apartment. Then Martin is confronted by two junkies in the alleyway and he has to scare them off.

Marlo Thomas' other feature film was made back in 1970 and was called Jenny. Alan Alda also starred in the film and he played a young filmmaker who married a pregnant girl in order to avoid the draft. Canadian filmmaker George Bloomfied (Child Under A Leaf) directed the film, however it failed miserably at the box-office.

Like other Herb Gardner successes, Thieves promises to be one of the more delightful and sophisticated comedies this year. Then perhaps, for Marlo Thomas it will be her first screen hit in seven years, and certainly not a moment too soon. ■

SPRING BREAK

A BUMPER CROP FOR KIDS

by Jeremy Ferguson

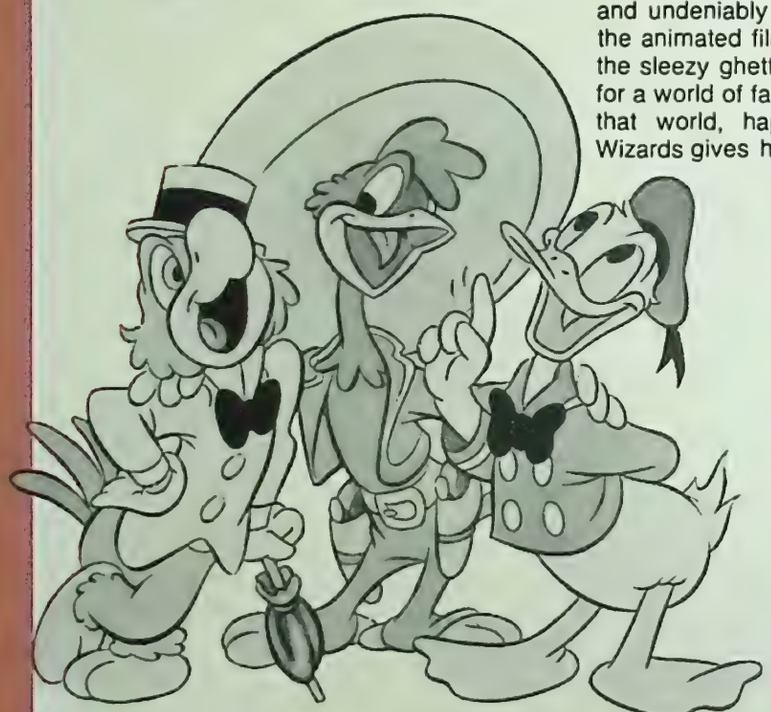
Somewhere in the future, the world is fractured into two realms, Montagar and Scortch, the first ruled by a good, lovable wizard named Avatar and the latter by his wicked brother, Blackwolf. The balance of power is overthrown when Blackwolf locates a library of Nazi propaganda in the ruins of a European city and moving mountains of malevolence with inspiration from der Fuehrer, unleashes an army of goblins, wraiths, and other creatures of darkness on the world. Setting out against this tidal wave in the name of right and good is an unlikely trio of adventurers — the wizard Avatar, a voluptuous orphan named Elinor, and one Weehawk, the Elf.

Such is the thread of Ralph Bakshi's **Wizards,** a new animated feature heading up a platoon of movies for kids over the spring break. That's more than we're used to at one time and what's more, most of these springtime offerings promise to avoid both rampant violence and the coy, condescending material which all too often poses as family fare at the boxoffice. It's time the kids — and accompanying parents — had a break. Wizards could be it.

Certainly Ralph Bakshi is the man to do it. His earlier features, notably Fritz the Cat and Heavy Traffic, were not for everybody, but even their most outraged critics granted Bakshi a fresh, daring, and undeniably imaginative approach to the animated film. Now he has departed the sleezy ghetto scene of today's cities for a world of fantasy and the richness of that world, happily, is for all of us. Wizards gives him a free rein to dazzle and delight us on a epic scale obviously inspired by J.R.R. Tolkien's Lord of the Rings, to entrance anyone who spent — or is spending — some childhood in tales of myth and magic. Looks like a humdinger.

Just as you'd expect, the most prolific output comes from the Disney factory. Main entry is **Freaky Friday,** a gimmicky comedy which capitalizes on Jodie Foster's remarkable career of late and in contrast to her roles in Taxi Driver and Bugsy Malone, casts her as a typical kid whose preoccupation with rum raisin banana splits is shattered when she discovers she and mother Barbara Harris have suddenly swapped minds. Daughter goes on to get stuck in an array of domestic misadventures while Mom does no better at school, the climax brings the two together at a slapstick aquacade.

Others from Disney are rereleases of **Never A Dull Moment** and **The Three Caballeros.** The former, a comedy originally released in 1968 stars Dick Van Dyke as an actor mistaken for a San Francisco killer and drafted by the mob, Dorothy Provine as a lady who's not at all shady, and as various hoods, a veteran cast of villains including Edward G.Robinson, Henry Silva, Slim Pickens, Ned Glass, and Jack Elam. Needless to



The Three Caballeros

Edward G. Robinson and Dorothy Provine in Never a Dull Moment

say, there's plenty of action centered around the stealing of an art masterpiece from a New York museum, the arrival of the real killer on the scene, and our hero's repeated attempts to escape to normality. Sound familiar?

The Three Caballeros is Disney's oddball 1944 effort blending live action with animation and overlaying the whole thing with a Latin American flavour. The caballeros therein are Donald Duck, Panchito — a Mexican rooster with a flying serape — and a Brazilian parrot named Joe Carioca. Donald gets to do a Samba-Jongo, whatever that is, with a Brazilian bombshell and do his bit in a Mexican bullfight.

Floppy-eared, button-eyed Raggedy Ann was born during World War One when newspaper cartoonist John Gruelle conceived the stories for his fatally ill daughter and in 1918, he brought the project to life on paper. Since then, Raggedy Ann has brought a special magic to the childhoods of a least four generations, appeared in some 20 storybooks, and spawned a line of toys which stand out as top sellers even today. So it's no surprise she's finally reached the screen in **Raggedy Ann & Andy.**

And who else to give the movie pizzazz but Richard Williams? The name may not be familiar, but his animations are. A Canadian and a graduate of the Ontario College of Art in Toronto, Williams heads his own London studio, where he has turned out memorable cartoon sequences for a raft of movies including What's New Pussycat, The Charge of the Light Brigade, Return of the Pink Panther, A Christmas Carol, and most recently, those crafty movie parody bits in The Pink Panther Strikes Again. His sure hand guarantees you'll see Raggedy Ann and pals at their very best.

The plot? Based on the book Raggedy Ann & Andy and the Camel With the Wrinkled Knees, it gets underway with the kidnapping of Babette, the French doll, by a pirate known as Captain Contagious. To rescue her, the raggedy couple set off into a mysterious woods peopled by all manner of fantastic creatures including the camel with the wrinkled knees, the Looney King, and Greedy, a monster made up of whipped cream, cherry banana taffy, chocolate fudge, and other sugary sensations. Plenty of adventures follow and need we add that a happy ending is in store?

Music for Raggedy Ann & Andy is by Joe Raposo of Sesame Street fame, so the movie should boast more hummable tunes than you'd find in a dozen Broadway musicals.

Final item on the break slate is still another working of the Cinderella theme titled **The Slipper and the Rose.** This time around, it's a lavish costume musical produced by David Frost and directed by Bryan Forbes, whose films run the whole gamut from Seance on a Wet Afternoon through The Wrong Box to The Stepford Wives. The music is provided by Disney alumnae Richard B. and Robert M. Sherman, whose credits include Mary Poppins, Bedknobs and Broomsticks, and Chitty Chitty Bang Bang.

As the prince who upsets the kingdom of Euphrania by insisting on marrying for love, we have Richard Chamberlain, who has long since shed his image as TV's Dr. Kildare and won an immense reputation as an actor in Britain. In this one, he gets to sing and dance and sport enough wigs to tempt Yul Brynner. Cinderella is played by newcomer Gemma Craven. Others in the cast, familiar faces all, include Michael Hordern as the distraught king, Margaret Lockwood as our girl's nasty stepmother, the late Dame Edith Evans as the Dowager Queen, and Kenneth More as the court's pompous Lord Chamberlain. ■

Richard Chamberlain and Gemma Craven in the Slipper and the Rose

Dick Van Dyke in Never a Dull Moment

by Gerald Pratley

A RECIPE FOR SUCCESSFUL MOVIEMAKING

CANADIANS AWAKE!

Harold Greenberg

There is not a great deal wrong with Canadian films which could not be put right by wider showings and larger audiences; but the legion of advisors who presume to know the cause of all difficulties facing our film makers list the leading drawback as "being a lack of producers."

Typically, the kind of producer we supposedly lack is not defined. Anyone who reads the credits of films from the USA and elsewhere knows that several names are usually given production credits, including the person who presents the picture, the executives and the worker producers. Which of these do we lack? Probably the first kind, the entrepreneur, the impresario, who is capable of raising enough money to draw up a production schedule for a year or more to make a sustained program possible.

The Canadian who is doing his best to achieve this standing is Harold Greenberg of Montreal. Tirelessly optimistic and enthusiastic about the future of production in this country, Mr. Greenberg is an angel of sorts who treads where others would prefer not to go!

A wealthy man with many financial interests, including a chain of photo-finishing shops, laboratories, a distribution company of films for cinemas and tv (Astral-Bellevue-Pathe), he follows a frantic schedule which seems to be the lot of international film financiers.

Today, a board meeting in Montreal; tomorrow, more meetings in Toronto; then two days in New York followed by a deal to close in Los Angeles; then off to London to talk to the Rank Organisation, then on to Rome, to meet with Titanus Films. And what are the results of all this activity and the expenditure of millions of dollars?

He played a large part in getting **Duddy Kravitz** off and running, in getting **Echoes of a Summer** filmed in Nova Scotia with Jodie Foster, and he is about to open his two latest pictures, **The Little Girl Who Lived Down the Lane,** also filmed in Nova Scotia with Jodie Foster and Alexis Smith, and **Rituals,** filmed in Northern Ontario with Hal Holbrook and Laurence Dane. Within the last few weeks he completed plans to film Mordecai Richler's **St.Urbain's Horseman,** to be directed by Ted Kotcheff (Fun with Dick and Jane).

Some trade observers think, however, that Harold Greenberg is not the answer to our need for movie moguls who know how to get films into production. They and some critics think that while he wants to get films made in Canada, he doesn't really care how Canadian they are. They point to **Little Girl** as an example, which, although made on location in Nova Scotia (like **Echoes of a Summer)** is not supposedly taking place in Canada and contains no Canadian players.

Mr. Greenberg is pained by the complaints but quite undeterred by them. He thinks that the average Canadian-made film might just as well look or be American because he is convinced that this is what Canadian audiences (and audiences elsewhere) really want to see.

"We are part of the North American continent" he says plausibly, quietly and at great length. "We are completely in

Jodie Foster in The Little Girl Who Lived Down the Lane

Hal Holbrook in Rituals

tune with American ways and habits. We flock to see American films. Their stars are our stars. We watch American television programs. We know them and their characters. I'm talking of the mass audience of course. We listen to American pop music. So does the rest of the world. This is what audiences are paying to see, so why shouldn't we be a part of it?"

He thinks that Canadian talent is second to none. He is full of admiration for our actors, directors, writers and technicians. But he also believes in putting them to work in movies the public will pay to see. To achieve this end, he is a great believer in co-productions and in working with the Americans.

"Certainly this is the only way," he continues, with an enthusiasm that has remained undiminished over the years. "The risks in financing are shared and halved. There is every likelihood the films will be shown abroad because it is in our partner's interests to do so; it makes a continuity of production possible and our technicians keep working and training and becoming more experienced.

"Right now, on my desk, I have spread out in front of me, 26 scripts, everyone of them guaranteed 50% of their funding. I think I should be involved in six a year. I can manage six without over-extending myself, my company, my resources. I'm working now with Claude Heroux of Cinevideo, one of our leading producers. He will see that what we decide to make, gets into production. Our difficulty at this moment is to choose the six which are likely to be the most successful."

Simply talking about the work and his participation in these ventures makes Harold Greenberg visibly excited and anxious to get the films started. He returns many times to his favourite themes: that we must be professional, conscientious and exacting," and that "a producer should know what his responsibility is, and that the necessary effort should always be expended to get the films made properly.

"Canadian film making is too often compromised. There wasn't time for this, money for that, or the right actor or technician hired. It does no one any good to put inferior films on the market, and no one should make a film just for the sake of doing so. Yet many do.

"I'm very pleased with **Rituals.** Everything went well with it, and I'm very impressed with Peter Carter, who directed it. He showed what he could do with **The Rowdyman.** He's proved his worth with **Rituals.** He came in under budget and two days early. And I don't mind saying what it cost — $600,000, a sensible budget for such a picture. Then there's Larry Dane. Not only can he write, but he's a good actor and can also function as a producer. Peter is also very good at choosing actors. He takes his time, sees everyone, and has the ability to get the right players for the roles.

"Hal Holbrook is professional and expert in his role. We've got Anglo-American-Canadian elements here put together by Canadians from a screenplay by Ian Sutherland of Toronto. He came to us with it, and we knew it would work. I think this is the way to our success, and eventually we, as Canadians, will be all the stronger for it, and in those co-productions which originate here our character will pre-dominate". ■

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Movies at a Glance

Capsule review of current and forthcoming films

A Star Is Born: Starring Barbra Streisand and Kris Kristofferson. Directed by Frank Pierson. This fourth remake of the 1931 original probes the stardom phenomenon and the influence of fame, wealth, and success on the lives of two rock performers. She's a together woman of the 70's. He's a has-been who's on the skids. It's a love story. Warner.

A Star Is Born

Bugsy Malone: Starring Jodie Foster and Scott Baio. Directed by Alan Parker. This musical gangster flick played with an all-child cast has all the ingredients of the old films - just cut down to size with a few variations, like a whip cream-shooting splurge gun. Words and music by Paul Williams. Paramount.

Carrie: Starring Sissy Spacek and Piper Laurie. Directed by Brian De Palma. A chilling suspense portraying a young girl's shocking discovery of the real world and of her own telekinectic power. United Artists.

Freaky Friday: Starring Barbara Harris, Jodie Foster, John Astin, Ruth Buzzi, Kaye Ballard. Directed by Gary Nelson. Mother is fastidious and demanding. Daughter is sloppy and irresponsible. When daughter wishes to change places with her mother, her wish comes true. And that's when both the hilarity and understanding begin. From Walt Disney Studios. Bellevue.

Fun With Dick and Jane; Starring George Segal, Jane Fonda and Ed McMahon. When Dick loses his executive job with an aerospace firm and unpaid bills indicate the extent of their financial predicament, Dick and Jane come out fighting, opting for a life of crime, robbing liquor stores, supermarkets, and even the telephone company... in spite of Dick's fear of guns and violence. Columbia.

Rocky a low-budget winner - a romantic fable about a Philadelphia palooka who gains his manhood. Written by and starring muscle-bound Sylvester Stallone, who is repulsive one moment, noble the next. The picture is emotional and engaging with Talia Shire and Burgess Meredith. United Artists.

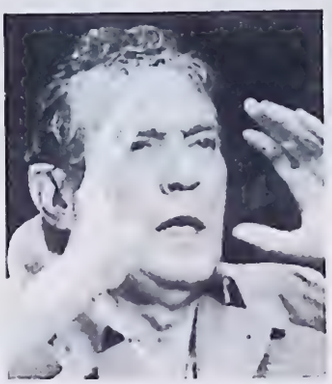
Network: Starring William Holden, Peter Finch, Faye Dunaway, and Robert Duvall. Directed by Sidney Lumet. Writer Paddy Chayevsky launches a satiric attack on the television medium. When United Broadcasting System's network news announcer flips out on the air, an ambitious producer, lusting for higher ratings and shares decides to keep their Prophet on the air waves. United Artists.

Never A Dull Moment: Starring Dick Van Dyke, Edward G. Robinson and Dorothy Provine. Directed by Jerry Paris. It's a comedy and a case of mistaken identity for Jack Albany, an actor who becomes unwittingly involved in a scheme to rob a New York art museum. In an effort to save his skin, Albany plays along with the gangster routine. Also playing in this double bill is "The Three Caballeros."

Freaky Friday

Nickelodeon: Starring Tatum O'Neal, Ryan O'Neal, Burt Reynolds, Brian Keith, John Ritter. Directed by Peter Bogdanovich. Believe it or not, at one time you could pay a nickel to see a film! Bogdanovich takes a nostalgic look at Hollywood when it was a barren patch of semi-desert, and at the tribulations of the early movie industry. Columbia.

Silver Streak: Starring Gene Wilder, Jill Clayburgh, Patrick McGoohan, Richard Pryor. Directed by Arthur Hiller. It's a wild and wooley transcontinental rail trip aboard the Silver Streak. It's comedy, mystery, murder, romance and suspense. Gene Wilder keeps falling off, and the ending is a shattering smash. 20th Cent. Fox.



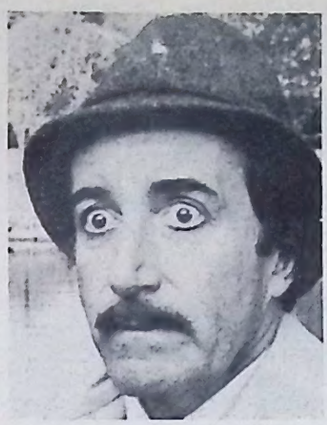
Network

Slap Shot: Starring Paul Newman, Michael Ontkean, Lindsay Crouse, Jennifer Warren, Jerry Houser and Strother Martin. Directed by George Roy Hill (Butch Cassidy and the Sundance Kid and the Sting) A brazen comedy-drama, it is not a traditional Hollywood sports story. Rather, it focuses on the hockey subculture and particularly on the Charlestown Chiefs, a small time professional hockey team with a completely amoral coach. Universal.

Small Change: Starring Children. Directed by Francois Truffaut. A Collection of vignettes, from the first baby bottle to the first kiss, that illustrate the different stages in a child's development. The film conveys, with much humour, the spirit of childhood. International Film Distributors.

Twilight's Last Gleaming: Starring Burt Lancaster, Joseph Cotton, Melvyn Douglas, Richard Jaeckel, Richard Widmark and Paul Winfield. Directed by Robert Aldrich. An American

Strategic Air Command missile base is infiltrated. An ultimatum is issued: either the President of the U.S. is to be given as hostage or the Titan ICBMs will be triggered for Armageddon. A thriller that dares to investigate government sanctioned projects which are intended to avert anticipated global annihilation. Allied Artists.



The Pink Panther Strikes Again

The Pink Panther Strikes Again: Starring Peter Sellers, Herbert Lom, Burt Kwouk, Lesley-Anne Down. Directed by Blake Edwards. The former Chief Inspector Dreyfus, committed to an insane asylum, pursues his nemesis, Chief Inspector Clouseau to the end. More than half the fun is getting there!

The 7% Solution: Starring Nicol Williamson, Robert Duvall, Alan Arkin, Laurence Olivier, Vanessa Redgrave. In this Conan Doyle imitation, Holmes, suffering cocaine addiction, is duped into meeting Dr. Sigmund Freud, and while in Vienna, becomes involved in an intriguing cocaine caper. Universal.

The Slipper and The Rose: The Story of Cinderella: Starring Richard Chamberlain, Gemma Craven, Dame Edith Evans, Kenneth More. Directed by Bryan Forbes. The story is one of the best-loved and enchanting of fairy-tales and this musical production is scored by Robert B. and Robert M. Sherman, the brothers responsible for Mary Poppins and Chitty Chitty Bang Bang. A Star-studded British cast. Universal.

The Day That Shook The World: Starring Christopher Plummer, Florinda Bolkan, Maximilian Schell. An adventure drama of the assassination of Archduke Ferdinand, heir to the Austro-Hungarian Empire and of the subsequent events which triggered W.W.I. Ambassador.

Voyage of the Damned

Raggedy Ann & Andy: Animator Richard Williams musical based on existing stories. Marcella, the little girl who owns Ann and Andy, receives a new French doll for her birthday. Babette, the doll, is abducted by Captain Contagious, the pirate, and Raggedy Ann and Andy leave the safety and comfort of the nursery to rescue her. In the deep woods they encounter Camel with the Wrinkled Knees - a discarded toy - who joins them in their search. 20th Century Fox.

The Enforcer: Starring Clint Eastwood and Tyne Daly. Directed by James Fargo. Dirty Harry Callahan unwillingly teams with a young policewoman in his third tour of duty. Warner.

The Sentinel: Starring Christina Raines, Chris Sarandon, Deborah Raffin, John Carradine, Martin Balsam, Ava Gardner, Arthur Kennedy, Eli Wallach, Jerry Orbach. The bizarre and macabre is triggered in this supernatural thriller when a young model takes possession of an apartment in a Manhattan brownstone. Universal. ■

Nickelodeon

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CBC Radio

In Production

Capsule reviews of films now being produced around the world

Roger Moore

THE ASSIGNMENT (A Nordisk Tonefilm Production). Shooting: Portugal and Stockholm. Director: Mats Arehn. Based on a novel by Per Wahloo about international political intrigue. Cast: Christopher Plummer, Thomas Hellberg, Carolyn Seymour, Fernando Rey.

ANOTHER MAN, ANOTHER WOMAN (Films 13/Films Ariane). Shooting: Los Angeles, Tucson, Nogales, France. Producer: Alexandre Mnouchkine. Director-Screenwriter: Claude Lelouche. Cast: James Caan, Genevieve Bujold, Susan Tyrrell.

ASSAULT ON PARADISE (Sunset Productions). Shooting: Scottsdale, Arizona. Producer: Jim V. Hart. Director: Richard Compton. Cast: Oliver Reed, Deborah Raffin, Stuart Whitman, Jim Mitchum, William Smith, John Ireland.

CITIZENS BAND (The Fields Co. Production). Shooting: Marysville, Calif. Director: Jonathan Demme. Cast: Paul Le Mat, Candy Clark, Ann Wedgeworth, Charles Napier.

LOOKING FOR MR. GOODBAR. Shooting: Chicago, Los Angeles. Producer: Freddie Fields. Director: Screenwriter: Richard Brooks. Cast: Diane Keaton, Richard Kiley, William Atherton, Tuesday Weld.

FULL CIRCLE (Fetter Productions/Classic Film Industries). Location: London. Producer: Peter Fetterman, Alfred Pariser. Director: Richard Loncraine. Cast: Mia Farrow, Tom Conti, Jill Bennett.

MARCH OR DIE (ITC/Richards Films Production). Shooting: Paris, Spain, Marocco. Producers: Dick Richards, Jerry Bruckheimer. Director: Dick Richards. Cast: Gene Hackman, Catherine Deneuve, Terence Hill, Max von Sydow, Ian Holm.

ROLLERCOASTER (A Jennings Lang production). Shooting: Chicago, Norfolk, Richmond, Los Angeles. Producer: Jennings Lang. Director: James Goldstone. Cast: George Segal, Richard Widmark, Timothy Bottoms, Harry Guardino, Henry Fonda, Susan Strasberg.

THE PURPLE TAXI (Sofracima Production). Shooting: Ireland. Producers: Catherine Winter, Gisele Rebillon. Director: Yves Boisset. Cast: Charlotte Rampling, Agostina Belli, Philippe Noiret, Peter Ustinov, Fred Astaire.

SEXTETTE (Briggs & Sullivan's Sextette Production). Shooting: Los Angeles. Producers: Daniel Briggs, Robert Sullivan, Don Henderson. Director: Ken Hughes. Cast: Mae West, Timothy Dalton, Ringo Starr, Dom DeLuise.

SORCERER (Film Properties International/Cinema International Corp.) Shooting: Paris, Jerusalem, Dominican Republic, Ecuador, Elizabeth, N.J. Producer Director: William Friedkin. Cast: Roy Scheider, Bruno Cremer, Francisco Rabal, Amidou, Anne-Marie Descot.

THE SPY WHO LOVED ME. Shooting: London, Sardinia, Egypt. Producer: Albert R. Broccoli. Director: Lewis Gilbert. Cast: Roger Moore, Barbara Bach, Richard Keil.

JOSEPH ANDREWS. Shooting: England. Producer: Neil Hartley. Director: Tony Richardson. Based on a bawdy, rollicking 18th century farce with music. Cast: Ann-Margret, Peter Firth.

VALENTINO. (Chartoff-Winkler Production). Shooting: Spain. Producers: Robert Chartoff, Irwin Winkler. Director: Ken Russell. Cast: Rudolf Nureyev, Michelle Phillips, Leslie Caron.

Rudolph Nureyev

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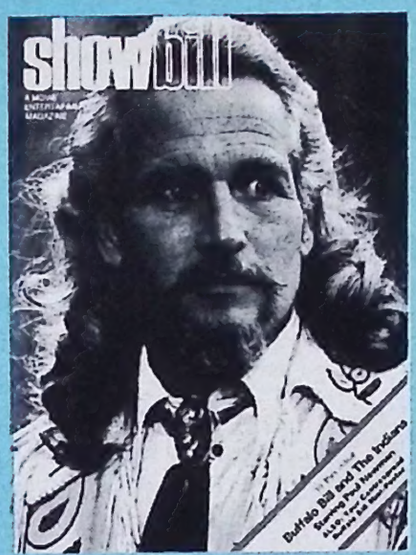

JUNE/JULY '76

Features in this issue:

- MIDWAY
- THAT'S ENTERTAINMENT PART TWO
- THE GREAT SCOUT AND CATHOUSE THURSDAY
- LOGAN'S RUN
- BUFFALO BILL AND THE INDIANS
- MINI-POSTER-BUFFALO BILL
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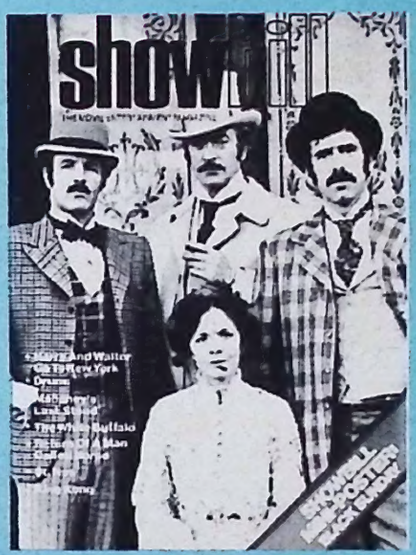

AUGUST/SEPTEMBER '76

Features in this issue:

- HARRY AND WALTER GO TO NEW YORK
- DRUM
- ST. IVES
- RETURN OF A MAN CALLED HORSE
- MOVIE NOSTALGIA - 1939
- MINI-POSTER - BLACK SUNDAY
- THE WHITE BUFFALO
- KING KONG LOSES...AGAIN
- MAHONEY'S LAST STAND
- POLANSKI...THE ACTOR
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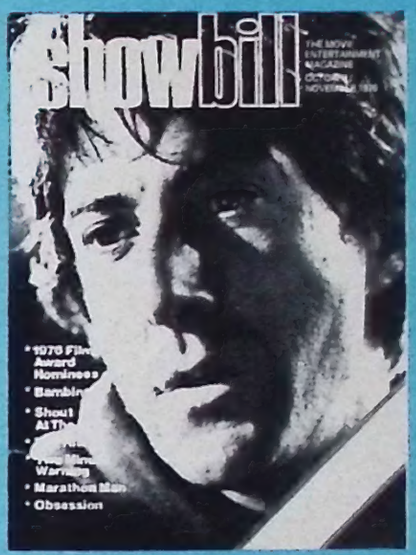

OCTOBER/NOVEMBER '76

Features in this issue:

- CANADIAN FILM AWARDS
- BAMBINA
- SHOUT AT THE DEVIL
- FESTIVAL OF FESTIVALS
- LA TETE DE NORMANDE ST. ONGE
- MINI-POSTER - BUGSY MALONE
- THE RITZ
- NOSTALGIA - 1956
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